



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF EDUCATION PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Education Programs application guidelines at <http://www.neh.gov/grants/guidelines/seminars.html> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Chinese Film and Society

Institution: University of Illinois, Urbana

Project Director: Nancy Jervis

Grant Program: Summer Seminars and Institutes for School Teachers



Chinese Film and Society: A Summer Institute for K-12 Teachers

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Narrative Description

1. Intellectual Rationale

Overview

While Chinese history and geography have been successfully incorporated into teaching standards and classroom curricula, the study of contemporary Chinese society has not yet found its educational niche. Textbooks always lag behind, and Chinese society changes rapidly through the globalizing economy. Source materials, when available, lack proper context. Film, as a visual document, is often employed in the classroom to fill the gap. Yet film, like any document, requires proper context. Over the course of China's tumultuous 20th century, "electric shadows," as film is called in Chinese, have represented and debated the social transformation of China, and can provide a window onto Chinese life. *Chinese Film and Society*, the proposed 2012 NEH Summer Institute for Teachers, will explore China's recent transformation through the close reading of Chinese cinema. *Chinese Film and Society* will be hosted by the Asian Educational Media Service (AEMS) at the Center for East Asian and Pacific Studies, University of Illinois at Urbana-Champaign. The Institute's co-directors are Dr. Nancy Jervis, anthropologist, and Dr. Gary Xu, a film and literature scholar, both at the University of Illinois. Jervis is a former director of education and professional development at China Institute in New York City and program director of AEMS. She has previously taught courses on contemporary Chinese society and has conducted two NEH Summer Institutes for Teachers. Xu is Associate Professor of Chinese Literature and Film and the author of *Sinascape*, a popular text on Chinese cinema, and has taught for three summers in the National Consortium for Teaching About Asia institutes for teachers, held at Indiana University Bloomington. He is currently teaching a course on early Chinese (pre-1949) film.

Context

After the Opium Wars in the 1840s and internal rebellions, elites in the late Qing dynasty debated how to modernize without destroying tradition. But the collapse of the last dynasty and the founding of a republic opened China to foreign literature, art, and even social reforms, without providing political stability. The 1919 May Fourth or New Culture Movement after World War I called upon youth to abandon the “old” society and welcome world culture, setting the stage for Mao’s revolution.

Over the following generations, authors who emerged in the New Culture Movement used stories, novels and films to expose the oppression of the old society, to resist imperialism, and to debate how to build a new China. The increasing reliance on film as a new medium for social mobilization made the 1930s China’s “golden era of cinema.” After 1949, the May Fourth literary classics were made into films which provided cultural legitimacy for the new regime. Mao’s Cultural Revolution of the 1960s created chaos and appropriated the rhetoric of New Culture to attack his enemies. After Mao’s death in 1976, this close relationship between politics, literature, and film created a new generation of film directors (the so-called “Fifth Generation”) who explored historical themes in a popular medium.

Chinese Film and Society has a dual ambition: to make use of films to understand and interpret Chinese history, culture and contemporary society, and to understand the problematics of film as a medium for representing an entire nation. Because of this dual ambition, we will consider films in their specific contexts, while understanding the complex relationship which exists between film and society. In other words, we will use Chinese films to help us understand and teach about China on the one hand, and to understand the aesthetic and cinematic uniqueness

of Chinese films on the other. If we treat Chinese film as an unquestioned direct representation of China without paying attention to the uniqueness of film as a medium of visual art, we will likely reinforce stereotypes and further create biases; if we treat Chinese film as an artistic expression only, we cannot see the historical and political implications behind seemingly innocuous images.

Any national cinema, like literature, is embedded in culture and cannot help but reflect or comment on it. In the preceding sixty years, China has passed through the revolution of 1949, the “springtime” in the 1950s, strident cultural revolution in the 1960s, bleeding scars in the post-Mao era, and the increasing globalization of the past two decades. All these national moods have been portrayed on the giant screen as well. In the 1950s, emphasis turned to the creation of a new society, and on the optimism that surrounded it. During the Cultural Revolution (1966-76), filmmaking was restricted; only the eight “model” operas and openly propagandist films were circulated, and many of the pre-1949 films and most foreign films were banned altogether. In the years after 1978, when China began to loosen restrictions and became more open to the world, the pre-1949 films were gradually re-released, foreign features were imported, and the Beijing Film Institute enrolled its first class since the Cultural Revolution. This first group of students became known later as the “Fifth Generation,” represented in the work of Zhang Yimou and Chen Kaige.

After 1990, with the rapid globalization of the economy, both old and new socio-economic issues took prominence in social discourse. Access to world cinema brought new ideas and techniques. Mass migration from the countryside to the cities, poor working conditions, alienation and a generational divide became the new subject matter for filmmakers. Simultaneously, as digital video technology advanced, Chinese filmmakers were able to use the

new techniques to explore issues and no longer needed to rely on literary writers for scripts. Chinese filmmakers today are at the cutting edge of their art, exploring boundaries with new cinematic forms that combine elements of both documentary and fiction filmmaking.

Globalization, in addition to accelerating the cross-fertilization of cinematic techniques, has brought all corners of the Chinese world closer together. The return of Hong Kong, the increased economic ties between Taiwan and the People's Republic of China (PRC), and the migration of Chinese people around the world forms a Chinese culture that knows no national borders. This culture is seen reflected in what has been termed China's national cinema. No study of Chinese film and society can omit these two territories, where people use the medium of film to address issues of national identity. Although the Institute lacks sufficient time to deal with these societies in depth, it will raise the issue of Chinese national identity through the films of Hong Kong and Taiwan, and through a consideration of Chinese national cinema in world context.

These artistically excellent films, whether from Hong Kong, Taiwan, or mainland China are both mass entertainment and historical documents. In *Chinese Film and Society* we use their compelling stories to address these questions: How do individuals, families, and societies experience historic change? Does a distinctive moral sense shape their films? Do Confucian family values make us happy or stifle us? Do tradition, culture, and political ideology create spiritual meaning or repress us? How do national politics – the drive for respect, revolution – shape our lives? What is a just society? And finally, how is globalization transforming ourselves and our society?

2. Project Content and Implementation

Summer Institute Format

The Institute will begin before participants take up residence. We will establish an interactive web-based discussion group. This will serve to introduce participants to each other and to begin the discussion of content. The easily accessible film *To Live* and the novel from which it is adapted will be assigned. In addition to the novel, three texts that will also serve as excellent future reference works and original source material for teaching will be provided to each participant in advance of the workshop. The texts are *China Candid* by Ye, Barmé and Lang, *Modern China* by Moïse, and *Sinascape* by Xu (see page 29 for full citations). All additional required readings will be posted on a locked website, to be read prior to specific classes, and hard copies of these and recommended readings will be placed on reserve in the AEMS library (see Appendix B, page 29 for the complete reading list). Participants will also be requested to bring laptop computers, preferably with DVD drives, so they can access specific websites, borrow and screen films from the AEMS library, and create their own DVDs in pedagogy workshops. Computers and DVD players will also be made available at AEMS.

The program day will take place between 8:30 am – 4:00 pm, Monday through Friday. Because feature films are longer and we want to screen as many as possible, some evening screenings in a less formal environment are also planned. However, except on one or two occasions, we will show no more than two films each day. AEMS is working with the Spurlock Museum on campus to make occasional use of their excellent theater facility for these screenings. Each morning will generally begin with a contextualizing lecture followed by a film. All films screened will be introduced by the instructor and referenced to the morning lecture which precedes them, with suggestions as to elements to look for in the film. In some

instances, longer lectures utilizing film clips may replace this format. In these cases, full copies of the film(s) referenced will be made available for loan. All screenings/lectures will be followed by a discussion with remarks from the lecturers, co-directors, and participants. Afternoons will include workshops led by both a scholar and an experienced master teacher. The detailed schedule is available in Appendix A, page 19.

Week I - The May Fourth Legacy: Early 20th Century Cultural Reforms and Chinese Film will begin with an overview of China's modern history, from the Opium Wars to the Communist Revolution of 1949, with special emphasis on the May Fourth Movement of 1919. Through the use of film clips, two films made about the Opium Wars, *Lin Zexu* from the 1950s and Xie Jin's 1997 *The Opium Wars* will illustrate how heroes and villains sometimes trade places in revisions of history, and how the political environment shapes the interpretation of history in the popular mind. The film *Hero*, a contemporary film about ancient history, demonstrates the continuity of this genre of filmmaking. The second half of the week concentrates on a seminal era in modern Chinese history: the May Fourth period. We will examine Shanghai as a unique semi-colonial metropolis during the 1930s and 1940s, a metropolis that gave birth to the leftist movement and the golden era of Chinese cinema, pictured by China's most renowned writers: Lu Xun, Ba Jin, Shen Congwen, and Mao Dun. These writers wrote critically about Chinese society: each has also been the source of well-known and popular films, especially after 1949. We will read and discuss their stories and screen adaptations, such as Lu Xun's *New Year's Sacrifice*, Ba Jin's *Family*, Shen Congwen's *Xiaoxiao: A Girl from Hunan* and *Bordertown*, and Mao Dun's *Midnight*.

Week II - High Maoism: Film, Politics, and the State expands the social critique to include a discussion of the intense interrelationship of film and politics after the Communist

Revolution of 1949. Four films from the Maoist period (1949-1976) will be shown. The feature film *Crows and Sparrows* will be a launching point for a discussion of continuities and differences in state-society relations on the eve of the Communist Revolution and at the present time. *Crows and Sparrows* foreshadows the optimistic spirit prevailing in the 1950s, but also considers the Nationalist state to be a predatory force. In more recent films like *Blind Shaft*, a predatory Communist state plays a role, but so too do the amoral individuals who seek to gain by merely threatening state power. The transition from the optimism expressed in 1949 (also made clear in the documentary *The Mao Years*) to the pessimism of more recent features can be seen in films such as *The Trouleshooters*, *Farewell My Concubine*, and *The Blue Kite*. Even films with “optimistic” endings, such as *The Forest Ranger*, also to be shown, reveal the complexities that govern state-society relations today, and the obstacles the central government faces in implementing its policies when those policies compete with local interests and the local power structure. A compilation of film clips on the use of film to reveal the changing nature of politics, economics, ideology, culture and society in China will be shown and discussed in class and in workshops.

Week III - The Individual, the State and Society: Globalization’s Impact will begin the discussion of contemporary social, economic and political issues which stem from globalization and rapid social change. During the day, using recent documentary films (several of which are relatively short and can be used in the secondary school classroom), lectures will focus on issues continuous with themes discussed in Week II: political dissent, the internet, class distinction, and corruption. But there are also new issues to be raised, which stem directly from increasing globalization and the accompanying rapid social transformation: gender issues, the

role of women internal migration, harsh working conditions, and the alienation of youth. In week III, the perspective of an anthropologist will address these new themes and broaden the literary, political and historical approaches of previous instructors. Evening screenings of feature films, to be scheduled on an optional ad hoc basis if time constraints allow, will portray similar themes.

Week IV - Crossing Borders: Chinese Identities and World Cinema considers the increasingly close interrelationship between Taiwan, Hong Kong and mainland Chinese societies in the 21st century, and raises the question of how to define a Chinese national cinema. In conjunction with an in-depth consideration of two important Chinese film *auteurs* (Hou Hao-hsien from Taiwan and Wong Kar-wai from Hong Kong), we will examine the historical relationship between the Hong Kong and Shanghai film industries during the 1930s and '40s, when many film personnel fled WWII and the civil war on the mainland for Hong Kong (and later Taiwan). We contextualize Chinese cinema in a discussion of the Chinese film industry, including the “generations” of filmmakers, the Chinese studio system, the rise of independent film, distribution, and the interrelationships between HK, Taiwan and mainland cinemas. Finally, we will place Chinese film in a broader, global context. Historically, for example, both Chinese and Hollywood cinemas of the 1930s incorporated similar social themes and melodramatic styles. Today, Chinese cinema explores the boundaries between documentary and narrative filmmaking and is playing a leading role in the development of film art throughout the world.

3. Professional Development for Participants

Curriculum workshops will vary in type. In one type, small groups of teachers at similar grade levels, meeting together with invited scholars, institute co-directors and a master teacher will create curriculum units that meet national social studies and/or humanities standards for some of the films presented or chosen by AEMS staff. These workshop projects will continue after the formal program ends, with final projects to be completed by September 30, 2012.

AEMS has already received funding through the Center for East Asian Studies new Title VI National Resource Center grant and its multi-year Freeman Foundation grant, to format and post excerpts from films together with curriculum units online on the Digital Asia page of its website www.aems.illinois.edu. The AEMS website is nationally known and utilized throughout the community of K-16 educators on Asia. Visiting scholars and institute co-directors will also work with a master teacher in workshops that demonstrate the effective use of film clips in a classroom and work with teachers to make their own DVDs for their classes. A workshop on how to use the AEMS database and the many other Chinese film websites will also be conducted.

AEMS will provide letters of certification to all participants which can be presented to their local school district to obtain continuing education units. Illinois teachers will receive continuing education credits through the University of Illinois' Office of Continuing Education. Additionally, all participants will be provided with information about regional Chinese and Asian film studies associations and festivals so they can develop and create broader professional affiliations. AEMS regularly publishes reviews by teachers of films on Asia in its monthly newsletter and on its website, and NEH participants will be encouraged to submit reviews. AEMS also presents at professional conferences for educators and organizes workshops.

Participants will be encouraged to present research and curricular materials developed in and after the summer institute at local, regional and national conferences.

4. Evaluation

Previous experience with NEH Summer Institutes organized by China Institute indicates that approx. 2/3 of the participants are likely to have either traveled to Asia or taken courses with National Consortium for Teaching About Asia (NCTA). Therefore, prior to the summer institute, participants will be asked to complete a brief survey describing their knowledge of China, Chinese films (if any) they have viewed, and any experience in teaching about Asia. This initial survey will be used to help determine the level of the group, and to tailor, where possible, part of the program content to educators' needs and interests. Each Friday, participants will be asked to complete mini-evaluations commenting on program content, lectures, screenings and life at the University of Illinois. Such evaluations will help AEMS staff adapt the program to meet participants' interests and address concerns in a timely manner. In addition, AEMS staff will conduct its own final evaluation, to gauge the impact of the institute on participants' understanding of China.

5. Institutional Context and Location

University of Illinois at Urbana-Champaign

Founded in 1867, the University of Illinois at Urbana-Champaign is one of the oldest land grant institutions in the U.S. With 11 million volumes, its library is one of the largest academic libraries in the world and the largest library at a public university. Institute participants will receive visitor's library cards and have access to a rich collection of research materials,

including the impressive Education and Social Sciences Library. These resources include 2,000 titles on China in the Education library alone. All classes will be held in one of the university's state-of-the-art smart classrooms.

AEMS, the Institute host, serves as an outreach arm of the University's Center for East Asian and Pacific Studies, a Title VI National Resource Center. It has served K-12 teachers in central Illinois and nationally since 1997. The AEMS online database lists detailed information on approx. 6,000 film titles, including 2,000 films that may be borrowed and screened during the course of the program. AEMS will provide staff and screening equipment for participants who wish to view films from the collection during the four-week institute, including evening and weekend access to the media-viewing facilities and reference collection. AEMS also houses a 10-year archive of semi-annual newsletters that include reviews, interviews and information about online resources to Asian films, with special emphasis on classroom-friendly materials.

Champaign-Urbana is a lively cultural oasis in the midst of Illinois farmland. Alternative music, organic food stores, local wineries, and historic visits through "the land of Lincoln" are easily available. An Amtrak train provides comfortable, affordable service between Champaign and Chicago, and a day trip is quite feasible. Participants who wish to visit Chicago over a weekend will be assisted by AEMS in arranging inexpensive accommodations.

Accommodations: Illini Tower

Institute participants will stay at the Illini Tower, a centrally-located residence hall within walking distance of the program classrooms, screening rooms and the lively campustown area. The Illini Tower rooms are modern dormitory-style suites with two private bedrooms, a shared living room, kitchen and bathroom. The rooms are equipped with free ethernet internet access

and free wi-fi internet is provided in the lobby. Each floor has a large lounge area with TV and couches. Institute participants will also have access to the Illini Tower laundry room, exercise facilities, game room and study lounge, as well as the possibility of meal plans at the attached dining hall.

6. Project Faculty and Staff

Nancy Jervis is Institute Co-Director and Program Director of the Asian Educational Media Service at the University of Illinois at Urbana-Champaign. With twenty years as vice president and director of education at China Institute in New York City, and as project director on two previous NEH Summer Institutes for Teachers, she brings diverse scholarly, teaching and administrative experience to the project.. She holds an M.A. and Ph.D. in anthropology, specializing in China, from Columbia University, and an undergraduate minor in film. Her fieldwork consists of a longitudinal study (over thirty years) of a rural community in central China. Additionally, she worked in Beijing in film and then teaching, for three years and returns there on an annual basis.

Dr. Jervis also has a background in Chinese film, and film about China. In 1975, she worked on 13-part documentary series about China during the Cultural Revolution by Joris Ivens, and later worked for one year (1979-80) in China's film distribution industry, where she screened films released immediately following the Cultural Revolution. She uses film extensively in her courses, and regularly presents new Chinese films to general audiences.

Gary Xu, Institute Co-Director, is Associate Professor of Chinese Literature, Cinema, and Criticism at the University of Illinois. He holds a distinguished visiting professorship at Shanghai Jiaotong University. His research and teaching focuses on modern Chinese literature,

Chinese cinema, and contemporary Chinese visual culture. He is the author of *Sinascape: Contemporary Chinese Cinema* (2007) and co-editor of *The Greenwood Encyclopedia of World Popular Culture: Asia and Pacific Oceania* (2007), as well as numerous articles on Chinese literature and cinema.

Professor Xu has been an active advocate for outreach programs that teach about China. He was faculty instructor in five workshops for K-12 school teachers: two at the University of Illinois (2004 and 2005), and three at Indiana University (2007, 2008, 2009). He has also directed five study-abroad-in-China programs in seven years. These experiences allow him unusually rich understanding of Chinese culture, history and politics from cross-cultural perspectives.

Susan Norris, Project Coordinator, completed a Master of Science degree in Library and Information Science at the University of Illinois, as well as a Master of Arts in Political Science with a specialization in Southeast Asian studies. She joined AEMS in May 2005 as the Visiting Assistant Coordinator and manager of the AEMS library collection and database. In addition to coordinating the application process and serving on the admission committee, Susan will assist program participants in using the resources at AEMS and UIUC.

Stanley Rosen, a principal faculty member for the Institute, is the Director of the East Asian Studies Center at the USC College of Letters, Arts and Sciences, and a professor of political science at the University of Southern California specializing in Chinese politics and society. The author or editor of eight books and many articles, he has written on such topics as the Cultural Revolution, the Chinese legal system, public opinion, youth, gender, human rights, and film. He is the co-editor of *Chinese Education and Society* and a frequent guest editor of other translation studies journals. His most recent books include *Chinese Politics: State, Society*

and the Market [Routledge, 2010] (co-edited with Peter Hays Gries) and *Art, Politics and Commerce in Chinese Cinema* [Hong Kong University Press, 2010 (co-edited with Ying Zhu).

Myron Cohen, a principal faculty member for the Institute, is the Director of the Weatherhead East Asian Institute and a professor of anthropology at the Columbia University in New York specializing in Chinese society and the changes it has undergone from the 17th century to the present. He has carried out fieldwork and other research in Taiwan and in northern, eastern, and western mainland China. One field research focus has been on the family, examining variations and uniformities in traditional family organization and in the patterns of change during modern times. He most recently authored *Kinship, Contract, Community and State: Anthropological Perspectives on China* [Stanford University Press, 2005].

William Rothman, a principal faculty member for the Institute, received his Ph.D. in Philosophy from Harvard, where he was an Associate Professor in Visual and Environmental Studies (1976-84). Professor Rothman was Director of the International Honors Program on Film, Television and Social Change in Asia (1986-90). Since 1990, he has taught at the University of Miami, where he is Professor of Motion Pictures and Director of the M.A. and Ph.D. Programs in Film Studies. He was the founding editor of Harvard University Press's "Harvard Film Studies" series, and is currently series editor of Cambridge University Press's "Studies in Film." He has published extensively on many aspects of global cinema. His books include *Hitchcock—The Murderous Gaze* (Harvard University Press 1982; expanded edition forthcoming), *The "I" of the Camera* (Cambridge University Press 1988; expanded edition 2004); *Documentary Film Classics* (Cambridge University Press, 1997); *Reading Cavell's The World Viewed: A Philosophical Perspective on Film* (Wayne State University Press 2000); *Cavell on Film* (SUNY Press 2005); *Jean Rouch: A Celebration of Life and Film* (Schena

Editore and Presses de l'Université de Paris-Sorbonne, 2007); *Three Documentary Filmmakers* (SUNY Press, 2009).

Paul Pickowicz, a principal faculty member for the Institute, is Distinguished Professor of History and Chinese Studies at the University of California at San Diego, where he has served on the faculty for 36 years. He is the inaugural holder of the UC San Diego Endowed Chair in Modern Chinese History. He received his PhD from the University of Wisconsin in 1973. His main research interest is the social and cultural history of 20th century China. He has two specialties: 1) village life in North China and 2) the history of Chinese filmmaking. His books include *Chinese Village, Socialist State* (Yale), *New Chinese Cinemas* (Cambridge), *Revolution, Resistance, and Reform in Village China* (Yale), and *The Chinese Cultural Revolution as History* (Stanford). In 1993 he won the Joseph R. Levenson Prize of the Association for Asian Studies for the best book on 20th century China in any discipline. Professor Pickowicz has won three teaching awards: the UCSD Alumni Association Distinguished Teaching Award in 1998, the UCSD Chancellor's Associates Faculty Award for Excellence in Graduate Teaching in 2003, and the UCSD Academic Senate Distinguished Teaching Award in 2009. He is on the editorial boards of *Modern Chinese Literature and Culture* and *Journal of Chinese Cinemas*.

Waunita Kinoshita, the Master Teacher, is an experienced social studies, English and ESL educator and curriculum developer. She holds two Master's degrees (in Asian Studies and in Education), and currently teaches at Parkland College in Champaign, Illinois. Ms. Kinoshita is active with AEMS and uses films regularly in her teaching. She has served on both Illinois state and national standards development panels.

7. Participant Selection

Participants will be drawn from a nationwide pool of middle and high school educators. Selection will be based on an essay, resume and letters of recommendation customarily required by the NEH for summer institutes. The selection committee will be comprised of the institute's co-directors, Nancy Jervis and Gary Xu, master teacher Waunita Kinoshita and the Center for East Asian and Pacific Studies associate director and outreach coordinator, Jeffrey Friedman. The committee members will consider applicants with an emphasis on excellence in teaching, diversity in grade levels, geographic location, and degree of teaching experience. Previous successful NEH summer institutes indicate that a mix of new and experienced teachers is ideal.

Appendix A: Detail Schedule

BEFORE THE INSTITUTE

Assigned Film: *To Live* (1994) dir: Zhang Yimou

Assigned Reading: Yu Hua, *To Live*

Online discussion led by Gary Xu, University of Illinois and
Stanley Rosen, University of Southern California.

WEEK ONE: The May Fourth Legacy: Early 20th Century Cultural Reforms and Chinese Film

Monday, 9 July 2012

Morning Presentation: **Introduction to the Program**
Nancy Jervis and Gary Xu
University of Illinois

Roads to Revolution: Challenges (illustrated lecture)
Charles Hayford
Northwestern University

Afternoon Activity: **Campus, library and AEMS tours**

Assigned Reading: Peter Ward Fay "Was the Opium War of 1840-1842 A Just War?"
in *Ch'ing-Shih Wen-t'I* Supplement 7 (December, 1997)
pp. 17-33
Edwin Moise, *Modern China*, pp. 1-53.

Tuesday, 10 July 2012

Morning Presentation: **Roads to Revolution: Choices** (illustrated lecture)
Charles Hayford
Northwestern University

Morning film screening: *Hero*

Afternoon workshop: **Workshop**
Charles Hayford and Waunita Kinoshita

Assigned Reading: Edwin Moise, *Modern China*, pp. 54-121

Wednesday, 11 July 2012

- Morning Presentation: **Introduction to May Fourth Movement**
Gary Xu
University of Illinois
- Morning film screening: *New Year's Sacrifice*
- Afternoon Presentation: **Shen Congwen and the Nativist Tradition**
Gary Xu
University of Illinois
- Evening Screening: *Xiaoxiao: A Girl from Hunan*
- Assigned Reading: "Xiaoxiao"; "Bordertown" ; Lu Xun, "Preface to Call to Arms";
"New Year's Sacrifice"
- Recommended Reading: David Wang, "Three Hungry Women."
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Thursday, 12 July 2012

- Morning Presentation: **The Turn to the Left and the Golden Decade**
Gary Xu
University of Illinois
- Morning film screening: *Midnight*
- Afternoon Workshop: **The Turn to the Left and the Golden Decade**
Gary Xu
- Evening Screening: *The Big Road*
- Assigned Reading: Mao Dun, *Midnight* (excerpt); "Spring Silkworms"
Chris Berry, "Chinese Left Cinema in the 1930s: Poisonous Weeds
or National Treasures"
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Friday, 13 July 2012

- Morning Presentation: **Shanghai Urban Splendor: 1931-1949**
Gary Xu
University of Illinois

- Morning film screening: *18 Springs*
- Afternoon Presentation: **The Decline of Early Republican China**
Gary Xu
University of Illinois
- Evening Screening: *City Sights (1935)*
- Assigned Reading: Eileen Chang, "18 Springs"
- Recommended Reading: Leo Lee, *Shanghai Modern*
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WEEK TWO: High Maoism: Film, Politics, and the State

Monday, 16 July 2012

- Morning Presentation: **Introduction to the week and to film and politics in China**
Stanley Rosen
University of Southern California
- Morning film screening: *The Mao Years*
- Afternoon Workshop: **Using Films to Study Politics, and Ideology**
Stanley Rosen and Waunita Kinoshita
- Evening Screening: *Crows and Sparrows*
- Assigned Reading: Nick Browne, "Society and Subjectivity: On the Political Economy of Chinese Melodrama," in Harry H. Kuoshu, *Celluloid Cinema*, pp. 52-68
Xujun Eberlein, "Swimming with Mao,"
http://www.danwei.org/books/swimming_with_mao.php
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Tuesday, 17 July 2012

- Morning Presentation: **Fifth Generation Films**
Stanley Rosen
University of Southern California
- Morning film screening: *The Blue Kite*

- Afternoon Workshop: **Technical Workshop: How to make clips for class; Chinese film websites**
ATLAS and Gary Xu
- Evening Screening: *Farewell My Concubine*
- Assigned Reading: H.B. Nielsen, "The Three Father Figures in Tian Zhuangzhuang's Film *The Blue Kite*: The masculination of Males by the Communist Party," *China Information*, Vol. 13, No. 4, Spring 1999, pp. 83-96
Robert Sklar, "People and Politics, Simple and Direct: An Interview with Tian Zhuangzhuang," *Cineaste*, Vol. 20, No. 4 (October 1994), pp. 36-38
Yomi Braester, "*Farewell My Concubine*," in Chris Berry, *Chinese Film in Focus: 25 New Takes*. pp. 89-96.
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Wednesday, 18 July 2012

- Morning Presentation: **Film and Controversy**
Stanley Rosen
University of Southern California
- Morning film screening: *Serfs (excerpts); Song of Tibet (excerpts);*
- Afternoon Screening: *The Troubleshooters*
- Assigned Reading: Stanley Rosen, ed. "*The Troubleshooters*," by Wang Shuo"
Chinese Education and Society, Vol. 31, No. 1, January-February 1998
Paul Pickowicz, "Popular Cinema and Political Thought in Post-Mao China: Reflections on Official Pronouncements, Film, and the Film Audience," in Perry Link, Richard Madsen, and Paul G. Pickowicz, *Unofficial China: Popular Culture and Thought in the People's Republic*, pp. 37-53
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Thursday, 19 July 2012

- Morning Presentation: **Art, Politics and Commerce in Chinese Cinema**
Stanley Rosen
University of Southern California
- Morning film screening: *If You are the One*

- Afternoon Screening: ***24 City***
- Evening Screening: ***The Founding of a Republic***
- Assigned Reading: Chris Berry, “‘What’s Big about the Big Film?’ ‘De-Westernizing’ the Blockbuster in Korea and China,” in Julian Stringer, *Movie Blockbusters* [Routledge, 2003], pp. 217-229
Jason McGrath, *Postsocialist Modernity: Chinese Cinema, Literature and Criticism in the Market Age* [Stanford University Press, 2008], the chapter on Feng Xiaogang
McGrath, Jason. "The Independent Cinema of Jia Zhangke: From Postsocialist Realism to a Transnational Aesthetic." In Zhang Zhen, ed., *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-first Century*. Durham: Duke University Press, 2007, 81-114.
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Friday, 20 July 2012

- Morning Presentation: **Villages and Migrant Workers**
Stanley Rosen
University of Southern California
- Morning Screening: ***The Story of Qiu Ju***
- Afternoon Screening: ***The Forest Ranger***
- Assigned Reading: Jerome A. Cohen and Joan Lebold Cohen, “Did Qiu Ju Get Good Legal Advice,” in Creekmur and Sidel, eds., *Cinema, Law and the State in Asia* [Palgrave Macmillan, 2007], pp. 161-173
Xiaobing Tang, Rural Women and Social Change in New China
Cinema: From “*Li Shuangshuang*” to “*Ermo*,” in Kong and Lent, *100 Years of Chinese Cinema*, pp. 45-67
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WEEK THREE: The Individual, the State and Society: Globalization’s Impact

Monday, 23 July 2012

- Morning Presentation: **The Floating Population: Where it Comes From and Where It Ends Up**
Myron Cohen
Columbia University, New York

- Morning screening: ***Last Train Home***
- Afternoon Workshop: **Creating curriculum**
Nancy Jervis, Susan Norris, and Waunita Kinoshita
- Assigned Reading:
Chen Tiejun and Mark Selden. "The Construction of Spatial Hierarchies: China's Hukou and Danwei Systems," in *New Perspectives on State Socialism in China*, pp.23-50.
Zhang Li. 2001 "The Floating Population as Subjects (Chapters 1-2), pp.23-68 in *Strangers in the City: Reconfigurations of Space, Power, and Social Networks within China's Floating Population*. Stanford, CA: Stanford University Press.
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Tuesday, 24 July 2012

- Morning Presentation: **Gender Issues: Women and Gays**
Myron Cohen
Columbia University, New York
- Morning screening: ***Tongzhi in Love; Women in China Part I*** (2 short films)
- Afternoon Workshop: **Creating Curriculum (continued)**
Nancy Jervis, Susan Norris, and Waunita Kinoshita
- Assigned Reading:
Barlow, Tani. "Theorizing Woman: *Funu, Guojia, Jiating*," in *Body, Subject, Power*, pp. 253-289.
Friedman, Sara L. 2009. "Women, Marriage and the State in Contemporary China" pp.148-170 in *Contemporary Chinese Society: Change, Conflict and Resistance* (3rd Edition) eds. E.J. Perry and M. Selden, Abingdon, Oxon: Routledge
Sun Zhongxin, James Farrer and Kyung-hee Choi. "Sexual Identity Among Men who Have Sex With Men in Shanghai" in *China Perspectives* 64 (March-April 2006)
<http://chinaperspectives.revues.org/document598.html>
Dutton, Michael. "Homosexuals in Beijing," in *Streetlife China*, pp.70-74.
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Friday, 27 July 2012

- Morning Presentation: **Independent Investigative Filmmaking: the Internet**
Paul Pickowicz
University of California, San Diego
- Morning film screening: ***The Great Sichuan Earthquake of 2008***
- Afternoon Workshop: **How to Approach the Problem of Legal Reform in the PRC**
Paul Pickowicz and Nancy Jervis
University of California, San Diego
- Afternoon Screening: ***The Nail***
- Assigned Reading: Guobin Yang chapter 12 (on Sichuan earthquake) in *China in 2008, A Year of Great Significance*

Guobin Yang “The Chinese Cultural Revolution on the Internet”
in Lee and Yang, *Re-Envisioning the Chinese Revolution*
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WEEK FOUR: Crossing Borders: Chinese Identities and World Cinema

Monday, 30 July 2012

- Morning Presentation: **Chinese Film Industries: Taiwan, Hong Kong and Mainland**
Poshek Fu
University of Illinois
- Afternoon Presentation: **Wong Kar-wai and Hong Kong Sensitivity**
Gary Xu
University of Illinois
- Evening Screening: ***Blue Gate Crossing***
- Assigned Reading: Gary Xu, *Sinascapes*, Chapter 5
Marc Siegel, “The Intimate Space of Wong Kai-wai”;
Poshek Fu, *Between Shanghai and Hong Kong: The Politics Chinese Cinemas*, pp.1-154
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Tuesday, 31 July 2012

- Morning Presentation: **National Identity and National Cinema: Hong Kong, Taiwan, and Mainland films**
Gary Xu
University of Illinois
- Afternoon Presentation: **Taiwan's identity crisis and the Shadow of China**
Gary Xu
University of Illinois
- Assigned Reading: Xu, *Sinascapes*, Chapter 6
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Wednesday, 1 August 2012

- Morning Presentation: **1930s Shanghai Cinema: the Hollywood Connection**
(illustrated)
William Rothman
University of Miami
- Morning film excerpts: *Stella Dallas* and *The Goddess*
- Afternoon Workshop: **Curriculum, Susan Norris and Workshop**
Nancy Jervis and Waunita Kinoshita
- Assigned Reading: Cui, Shuqin. 2003. *Women through the lens: gender and nation in a century of Chinese cinema*. Honolulu: University of Hawai'i Press. (excerpts)
Rothman, William, 2004. "The Goddess: Reflections on Melodrama East and West," in *The "I" of the Camera, 2nd Edition*. New York and Cambridge: Cambridge University Press.
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Thursday, 2 August 2012

- Morning Presentation **Contemporary Chinese Cinema: Blurring the Boundaries Between Documentary and Fiction** (illustrated)
William Rothman
University of Miami
- Morning Screening: *Sons*
- Afternoon Workshop: **Curriculum Workshop**

Nancy Jervis, Susan Norris and Waunita Kinoshita

Assigned Reading:

Berry, Michael. 2005. *Speaking in images: interviews with contemporary Chinese filmmakers*. Global Chinese culture. New York: Columbia University Press. (excerpts)

Rothman, William, 2004. "What is American about American Film Study?" in *The "I" of the Camera, 2nd Edition*. New York and Cambridge: Cambridge University Press

Zhang, Zhen. 2007. "To Remember History: Hu Jie Talks about His Documentaries," in *The urban generation: Chinese cinema and society at the turn of the twenty-first century*. Durham: Duke University Press.

Recommended:

Zhou, Xuelin. 2007. *Young rebels in contemporary Chinese cinema*. Hong Kong: Hong Kong University Press

Friday, 3 August 2012

Morning Presentation:

Summing Up **Chinese Film and Society**
Gary Xu and Nancy Jervis
University of Illinois

Afternoon Workshop:

Conclusion
Nancy Jervis and Gary Xu

Appendix B: Reading List Bibliography

- Barlow, Tani. "Theorizing Woman: *Funu, Guojia, Jiating*," in Zito and Barlow, eds., *Body, Subject, Power*. Chicago: University Of Chicago Press, 1997, pp. 253-289.
- Barmé, Geremie. *Shades of Mao: The Posthumous Cult of the Great Leader*. Armonk, NY: M.E. Sharpe, 1996.
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- Berry, Chris. "Chinese Left Cinema in the 1930s: Poisonous Weeds or National Treasures?" *Jump Cut*, 34 (1988): 87-94.
- Berry, Chris, ed. *Perspectives on Chinese Cinema*. Ithaca: Cornell East Asia Papers, 1985. Rpt. London: British Film Institute, 1991.
- Berry, Chris. "What's Big about the Big Film? 'De-Westernizing' the Blockbuster in Korea and China," in Julian Stringer, *Movie Blockbusters*. New York: Routledge, 2003, 217-229.
- Berry, Chris. *Chinese Films in Focus: 25 New Takes*. London: BFI Publishing, 2003. ["readings" of 25 films from Republican China, Taiwan, Hong Kong, and the PRC]
- Berry, Michael. *Speaking in Images: Interviews with Contemporary Chinese Filmmakers*. Global Chinese culture. New York: Columbia University Press, 2005.
- Braester, Yomi. *Witness Against History: Literature, Film, and Public Discourse in Twentieth-Century China*. Stanford: Stanford UP, 2003.
- Braester, Yomi. "Farewell My Concubine," in Chris Berry, *Chinese Film in Focus: 25 New Takes*. London: BFI, 2004, 89-96.
- Browne, Nick, et.al., eds. *New Chinese Cinemas: Forms, Identities, Politics*. Cambridge UP, 1994.
- Browne, Nick. "Society and Subjectivity: On the Political Economy of Chinese Melodrama," in Harry H. Kuoshu, ed., *Celluloid Cinema*. Southern Illinois University Press, 2002, 52-68.
- Chen, Tiejun and Mark Selden. "The Construction of Spatial Hierarchies: China's Hukou and Danwei Systems," in Cheek and Saich, eds., *New Perspectives on State Socialism in China*, New York: M.E. Sharpe, 1997, pp.23-50.
- Chiu, Thomas C. *The Chinese Legal System: A Concise Guide*. London: Cavendish Publ, 2007.
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- Clark, Paul. *Chinese Film.* Hong Kong: The Chinese University of Hong Kong, 2009.
- Cohen, Jerome A. and Joan Lebold Cohen. "Did Qiu Ju Get Good Legal Advice," in Creekmur and Sidel, eds., *Cinema, Law and the State in Asia.* Palgrave Macmillan, 2007, 161-173.
- Cui, Shuqin. *Women Through the Lens: Gender and Nation in a Century of Chinese Cinema.* Honolulu: University of Hawaii Press, 2003.
- Curtin, Michael. *Playing to the World's Biggest Audience: The Globalization of Chinese Film and TV.* Berkeley: University of California Press, 2007.
- Dutton, Michael Robert. *Streetlife China. Cambridge modern China series.* Cambridge, UK: Cambridge University Press, 1998.
- Farrer, James. *Opening Up: Youth Sex Culture and Market Reform in Shanghai.* Chicago: University of Chicago Press, 2002.
- Fay, Peter Ward. "Was the Opium War of 1840-1842 A Just War?" in *Ch'ing-Shih Wen-t'I Supplement* 7 December 1997, 17-33.
- Friedman, Sara L. "Women, Marriage and the State in Contemporary China" in E.J. Perry and M. Selden, eds., *Contemporary Chinese Society: Change, Conflict and Resistance* (3rd edition). Abingdon, Oxon: Routledge, 2009, pp.148-170.
- Fu, Poshek. *Between Shanghai and Hong Kong: The Politics of Chinese Cinemas.* Stanford, Calif: Stanford University Press, 2003.
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Appendix C: Filmography (in order of screening)

To Live (Huozhe) 1994, 125 min. Dir: Yimou Zhang

Hero (Yingxiong) 2002, 99 min. Dir: Yimou Zhang

New Year Sacrifice (Zhu Fu) 1956, 100 min. Dir: Hu Sang

Xiaoxiao: Girl from Hunan (Xiangnu Xiaoxiao) 1986, 110 min. Dir: U Lan and Fei Xie

Midnight (Ziye) 1982, 151 min. Dir: Hu Shang

The Big Road (Dalu) 1934 Dir: Yu Sun

Eighteen Springs (Ban sheng yuan) 1997, 126 min. Dir: Ann Hui

City Sights 1935

The Mao Years: 1949-1976 (1994) Dir: Sue Williams

Crows and Sparrows (Wuya yu maque) 1949, 113 min. Dir: Junli Zheng

The Blue Kite (Lan feng zheng) 1993, 140 min. Dir: Zhuangzhuang Tian

Farewell My Concubine (Ba wang bie ji) 1993, 171 min. Dir: Kaige Chen

Serfs (Nongnu) 1963, Dir: Li Jun

The Song of Tibet 2000, 90 min. Dir: Xie Fei

The Troubleshooters (Wan zhu) 1988, 110 min. Dir: Jiashan Mi

If You are the One (Fei Cheng Wu Rao) 2008, 130 min. Dir: Xiaogang Feng

24 City (Er shi si cheng ji) 2008, 112 min. Dir: Zhangke Jia

The Founding of a Republic (Jian guo da ye) 2009, 138 min. Dir: Sanping Han

The Story of Qiu Ju (Qiu Ju da guan si) 1993, 101 min. Dir: Yimou Zhang

The Forest Ranger (Tiangou) 2006, 106 min. Dir: Jian Qi

Last Train Home 2009, 87 min. Dir: Lixin Fan

Tongzhi in Love 2008, 30 min. Dir: Ruby Yang

Women in China, Part 1 50 min.

Readymade (no info – instructor to bring)

A Day to Remember 2005, 13 min. Dir: Lu Wei

Winter Story 2007, 102 min. Dir: Chianming Zhu

Queer as Folk (no info, instructor to bring)

The Great Sichuan Earthquake of 2008 (instructor to bring)

The Nail (no info – instructor to bring)

Blue Gate Crossing 2002, 88 min. Dir: Chih-yen Yee

Stella Dallas 1937, 106 min. Dir: King Vidor

The Goddess 1934, 85 min. Dir: Wu Yonggang

Sons (Erzi) 1996 95 min. Dir: Yuan Zhang

UCSD website: http://chinesecinema.ucsd.edu/recommend_film_ccwlc.html